

# THE HISTORY OF FLO & EDDIE AND THE TURTLES





# THE HISTORY OF FLO & EDDIE AND THE TURTLES DISCOGRAPHY

## SINGLES CROSSFIRES

Capco	
104.....	Dr. Jekyll & Mr. Hyde/Fiberglass Jungle ..... 1963
Lucky Token	
112.....	That'll Be The Day/One Potato Two Potato ..... 1964

## TURTLES

White Whale	
222.....	It Ain't Me Babe/Almost There ..... 1965
224.....	Let Me Be/Your Maw Said You Cried ..... 1965
227.....	You Baby/Wanderin' Kind ..... 1965
231.....	Grim Reaper of Love/Come Back ..... 1966
234.....	Outside Chance/We'll Meet Again ..... 1966
237.....	Making My Mind Up/Outside Chance* ..... 1966
238.....	Can I Get to Know You Better/Like the Seasons ..... 1966
244.....	Happy Together/Like the Seasons ..... 1966
249.....	She'd Rather Be With Me/Walking Song ..... 1967
251.....	Guide For the Married Man/Think I'll Run Away ..... 1967
254.....	You Know What I Mean/Rugs of Woods & Flowers ..... 1967
260.....	She's My Girl/Chicken Little Was Right ..... 1967
264.....	Sound Asleep/Umbassa and the Dragon ..... 1968
273.....	The Story of Rock & Roll/Can't You Hear the Cows ..... 1968
276.....	Elenore/Surfer Dan ..... 1968
292.....	You Showed Me/Buzz Saw ..... 1969
306.....	House On the Hill/Come Over ..... 1969
308.....	You Don't Have to Walk in the Rain/Come Over ..... 1969
326.....	Love in the City/Bachelor Mother ..... 1969
334.....	Lady-O/Somewhere Friday Night ..... 1969
341.....	Who Would Ever Think That I Would Marry Margaret/ We Ain't Gonna Party No More ..... 1969
350.....	Is It Any Wonder/Wanderin' Kind ..... 1970
355.....	Eve of Destruction/Wanderin' Kind ..... 1970
364.....	Me About You/Think I'll Run Away ..... 1970

## FLO AND EDDIE

Reprise	
1113.....	Nikki Hol/Goodbye Surprise ..... 1972
1142.....	Afterglow/Carlos and De Bull ..... 1973
1160.....	You're a Lady/If We Only Had the Time ..... 1973
Columbia	
10028 .....	Let Me Make Love to You/Come to My Rescue Webelos ..... 1974
10264 .....	Rebecca/Illegal, Immoral & Fattening ..... 1975
10424 .....	Elenore/The Love You Gave Away ..... 1976
10458 .....	Keep It Warm/Not ..... 1976

## ALBUMS CROSSFIRES

Rhino	
019.....	Out Of Control ..... 1981

## TURTLES

White Whale	
7111.....	It Ain't Me Babe ..... 1965
7112.....	You Baby ..... 1966
7114.....	Happy Together ..... 1967
7115.....	Golden Hits ..... 1967
7118.....	The Battle of the Bands ..... 1968
7124.....	Turtle Soup ..... 1969
7127.....	More Golden Hits ..... 1970
7133.....	Wooden Head ..... 1970
Sire	
3703.....	Happy Together Again ..... 1974
Rhino	
151.....	It Ain't Me Babe ..... 1982
152.....	Happy Together ..... 1983
153.....	You Baby ..... 1983
160.....	Greatest Hits ..... 1982

## FLO & EDDIE

Reprise	
2099.....	The Phlorescent Leech & Eddie ..... 1972
2141.....	Flo & Eddie ..... 1973
Columbia	
33554 .....	Illegal, Immoral & Fattening ..... 1975
34262 .....	Moving Targets ..... 1976
Epiphany	
4010.....	Rock Steady With Flo & Eddie ..... 1981
Rhino	
1998.....	The History of Flo & Eddie and the Turtles ..... 1983

## WITH FRANK ZAPPA AND THE MOTHERS OF INVENTION

Bizarre	
2030.....	Chunga's Revenge ..... 1970
2042.....	Fillmore East, June 1971 ..... 1971
2075.....	Just Another Band From L.A. .... 1972
United Artists	
9956.....	200 Motels ..... 1971

## EPS TURTLES

Rhino	
901.....	The Turtles 1968 (picture disc) ..... 1978
280.....	Turtlesized (Turtle-shaped record) ..... 1982

## RHYTHM BUTCHERS

Rhino	
RNFE 100 .....	The Legendary Rhythm Butchers Sampler ..... 1980
RNFE 101 .....	Meet The Rhythm Butchers ..... 1980
RNFE 102 .....	The Rhythm Butchers Return to the Corral by the Bay ..... 1981
RNFE 103 .....	Invasion of the Rhythm Butchers ..... 1981
RNFE 104 .....	The Rhythm Butchers Sing for Young Lovers ..... 1982
RNFE 105 .....	The Rhythm Butchers vs. The Zanti Misfits ..... 1983

## AS RECORD PRODUCERS

CBS UK	
.....	Starry Eyed and Laughing ..... 1976
Passport	
.....	Good Rats--From Rats to Riches ..... 1977
Sire	
.....	DMZ ..... 1978
Mercury	
.....	Roadmaster--Fortress ..... 1980

## AS PRODUCERS/PERFORMERS

### for Kid Stuff Records

The World of Strawberry Shortcake	1980
Strawberry Shortcake in Big Apple City	1981
Strawberry Shortcake's Pet Parade	1982
Let's Dance With Strawberry Shortcake	1983
Introducing the Care Bears	1983
The Care Bears Care for You	1983
Adventures in Care-a-lot	1983
The Care Bears Christmas	1983

## AS BACKGROUND VOCALISTS

Reprise	
.....	T Rex ..... 1971
Reprise	
.....	T Rex--Electric Warrior ..... 1971
Reprise	
.....	T Rex--Slider ..... 1972
T Rex	
.....	T Rex--Futuristic Dragon ..... 1976
Apple	
.....	John Lennon & Yoko Ono--Sometime in New York City ..... 1971
Columbia	
.....	Roger McGuinn--Peace on You ..... 1972
A & M	
.....	Hoyt Axton--Life Machine ..... 1973
ABC	
.....	Navasota ..... 1973
Mercury	
.....	Ray Manzarek--The Whole Thing Started with Rock n' Roll ..... 1975
Columbia	
.....	Stephen Stills--Illegal Stills ..... 1976
MCA	
.....	Kalith Moon--Two Sides of the Moon ..... 1977
Elektra	
.....	Tim Moore--White Sun ..... 1977
RCA	
.....	David Cassidy--The Higher They Climb ..... 1977
Polydor	
.....	Terry Mace ..... 1979
Casablanca	
.....	California Dreaming Soundtrack ..... 1979
Warner Bros.	
.....	Roger Voudouris ..... 1979
Warner Bros.	
.....	Alice Cooper--On the Inside ..... 1979
Warner Bros.	
.....	Alice Cooper--Flush the Fashion ..... 1979
Warner Bros.	
.....	Alice Cooper--Zipper Catches Skin ..... 1982
Arista	
.....	Tonio K--Amerika ..... 1980
Chrysalis	
.....	Blondie--Autoamerican ..... 1980
Columbia	
.....	Bruce Springsteen--The River ..... 1980
Capitol	
.....	The Knack--Round Trip ..... 1981
Columbia	
.....	Psychadelic Furs--Forever Now ..... 1982
Full Moon	
.....	Sammy Hagar--Fast Times at Ridgemont High track ..... 1982
EMI	
.....	Livingston Taylor ..... 1982
EMI	
.....	Ava Cherry ..... 1983
A & M	
.....	Espionage ..... 1983
CBS Canada	
.....	Burton Cummings ..... 1983
Grunt	
.....	Paul Kantner--Planet Earth Rock & Roll Orchestra ..... 1983

Oddities: White Whale 290 is by The Christmas Spirit. The "A" side, "Christmas Is My Time of Year," is a songwriting/production collaboration between Howard Kaylan and Chip Douglas that features Howard's lead vocals with support from Mark Volman, Linda Ronstadt, Gram and Gene Parsons, Henry Diltz, Cyrus Faryar and Bessie Griffin and the Gospel Pearls. The "B" side, "Will You Still Believe in Me," features Linda Ronstadt and Chip Douglas sharing lead vocals. It was released in November, 1968.

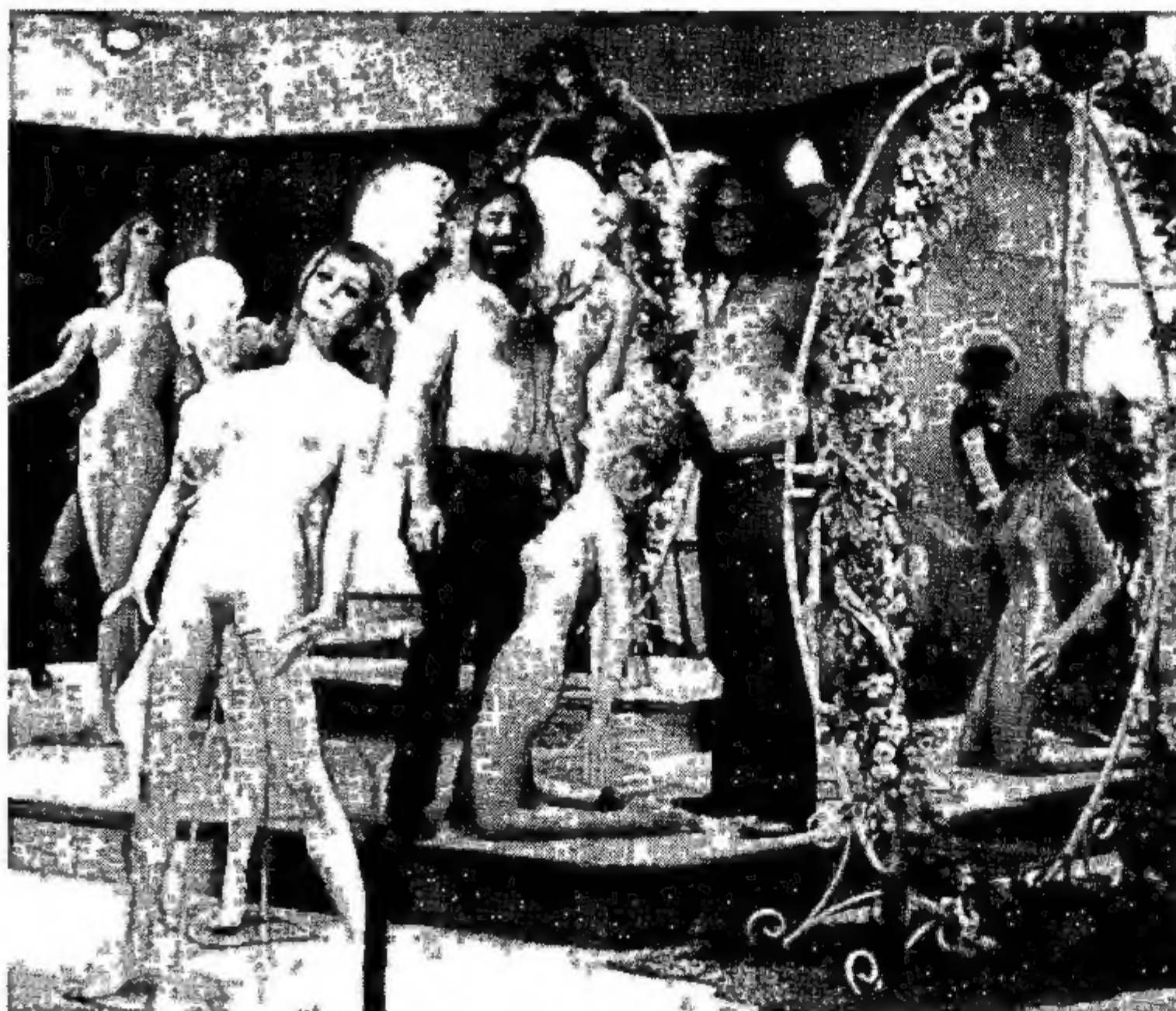
Quality Records of Canada released a Turtles single, "It Was a Very Good Year"/"Let the Cold Winds Blow" in 1965. The single (Quality 1791) actually made the charts in Canada.

"Making My Mind Up" was released only as an "A" side in the Seattle area. Horns were added to the LP version.

Howard Kaylan says "Feel Older Now" was released as a promotional single only in the Detroit area. That Reprise number might be 1112.

Authorized Turtles and Flo & Eddie albums are available only on Rhino Records.





Very few rock performers have remained as vital through the 1960's, 70's and 80's as have Howard Kaylan and Mark Volman. Initially they made their mark with the Turtles, then they joined Frank Zappa's Mothers of Invention, and then they glided into their own Flo & Eddie persona, dishing out records that have encompassed a multitude of personalities.

They've always been smart enough to have responded to the latest worthwhile trends in a fashion that has yielded an abundance of quality records, and more than their share of hits. This booklet will attempt to add a depth and perspective to Kaylan's and Volman's unique musical journey, one that, perhaps, encapsulates the post-Beatles rock era like no other. This set is really a companion piece to Rhino's exquisitely packaged, executive version of "The Turtles Greatest Hits" (RNLP 160), and many of the stories behind the hits are detailed there. Let's pause just for a second to make the totally subjective case that the Turtles were the closest America ever came to having a Beatles. Others, like the Lovin' Spoonful, Rascals and Beach Boys, certainly had as many hits, but the Turtles hits were better conceived and arranged and, like the Beatles, transgressed so many styles: from the outright protest rock of "It Ain't Me Babe" and "Let Me Be," to the candy-coated good-time sounds of "You Baby" and "Can I Get to Know You Better," to the outright pop of "Happy Together" and "You Showed Me," to the satire of "She'd Rather Be With Me" and "Elenore," to strange meshings of psychedelic and pop in "She's My Girl" and "You Know What I Mean." The Rascals lacked the heavy guitars that were the sound of the day; the Spoonful were limited in approach, and didn't last that long anyway; and the Beach Boys were too square for too long, and somehow seemed tied to a pre-Beatles era.

Suffice to say that, even the Turtles more minor hits, the ones which failed to make it

onto "The Turtles Greatest Hits," the ones which are included here, all sound like first class records.

What we had room for on these three discs merely graces the tip of the iceberg, but it does provide a necessary primer for understanding Kaylan's and Volman's crazy world, so you'll be better prepared when the duo hit you with their next record, as their "history" continues.

Two guys from Westchester. The one with the curly hair and glasses, and the other with the beard. That's how Mark Volman and Howard Kaylan (AKA Flo and Eddie) refer to themselves. Two slightly bewildered kids thrust into the fast lane of rock 'n' roll stardom — hits, fame, national tours, hanging out with the Beatles, joining the Mothers of Invention, acting in the "200 Motels" movie, and on and on ... Two guys from Westchester.

Despite its extremely boring, middle-classness, the Los Angeles suburb of Westchester bears some insight. A frequently fogged-in area slotted next to Los Angeles' International Airport, in the late 1950's/1960's the community thrived due to its proximity to Hughes and other companies that were instrumental in America's galloping let's-catch-up-with-the-Russians space program. This bred a generation of kids who were slightly smarter than the bulk, and Westchester High during these years used to place right up there scholastically among the city's schools. (Sad to say that, with the coming of the 1970's, Westchester's potency was severely sapped as the bucks for the aerospace industry dissolved, and the airport started grabbing more territory; laying waste to nice tract homes and turning the area into the remains of a holocaust; in essence, ruining all that was. Howard later fantasized about the possibility of buying the now-deserted junior high school he once attended.)

Westchester was devoutly conservative, had no teen night clubs of its own, and was so far out of the happening Hollywood area (12 miles) as to strip it of all means of convenience to acquire that hipness comfortably. It was in this cultural wasteland that the partnership of Howard Kaylan and Mark Volman was formed.

Howard Kaylan (changed in 1965 from Kaplan, because that's how he always wrote his name) was born June 22, 1947 in the Bronx, and spent his first eight years in Manhattan before his father took a job with General Electric in Utica, New York. After the family moved there for a year or so, they moved to the Los Angeles area, settling in Westchester. Mark Volman was born April 19, 1947. After a brief period living in Redondo Beach, his family moved nearby to Westchester.

Little did they know it at the time, but both Mark's and Howard's musical direction was forged by a crusty, old Mr. Ferguson who gave clarinet lessons in a drafty cubicle above the Westchester Music Store. Mark went to Orville Wright Jr. High, while Howard went to Airport Jr. High. They didn't know each other, but they both pursed their lips around clarinet reeds for Mr. Ferguson, who ran them through the gamut of "Deep Purple" and "Anapola, My Pretty Little Poppy."

The puckers soon gave way to wide grins when their friendship formed in the Westchester High A Cappella Choir, which was conducted by Robert Wood. Mark was a first tenor, Howard a second tenor. (Wood was so influential that the duo later named a publishing company after him, "Mr. Woods Music.") It was quite a choir, and won all sorts of city competitions. Included here are in actuality the "Turtles" first recordings, the "Westchester High School Alma Mater." Look at the accompanying photo and you'll see not only Mark and Howard, but Al Nichol and Chuck Portz, all standing right next to each other!

At this time Howard, Al and Chuck had just changed the name of their novice combo from the Nightriders to the Crossfires. It was from hanging out with these swell guys from choir that Mark asked to join, working his way up from roadie. Also in the band were non-choir members Don Murray and Dale Walton (and later Jim Tucker, who replaced Walton). Ironically, their set was almost exclusively instrumentals! Four guys from choir forming an instrumental band? Actually, it wasn't all that surprising. In 1962, the hardest dance music of the time evolved out of Dick Dale's concept of the Surfer Stomp, searing guitar solos over a pounding rhythm section. Nichol was one of the very best of the city's surf guitarists, but the selection included here features the saxes of Mark and Howard. "Silver Bullet" was a wildly choreographed version of the "William Tell Overture." (Tom Stanton, who briefly replaced Walton, plays rhythm on this song.)

The effects of being in a band had their social consequences. Howard expresses it this way: "In B-10 I was socially less than a potato; in A-10 I was like Fabian to those kids." The pair, along with the rest of the band, were thrust into an Animal House-like existence. Here they were, mere lads of 15, their fingers ripping away at their saxes, playing at fraternity parties. The naive duo were exposed to wild bacchanals, strangely devastating drinks like "Red Death," and all manner of mayhem. To rise to the occasion,

Photo by C.F. Seibert



and to keep the frat boys happy to insure the band of even more \$200-a-night jobs (good money for 1962), the Crossfires adapted their own, original versions of standards like "Money" and "What'd I Say" that were laced with the well chosen obscenities that the UCLA party boys loved so much. An ill-timed rendition of those very same ditties at the Westchester Women's Club effectively banned the Crossfires from Westchester, for good.

They set their sights on the adjacent South Bay area (Redondo Beach, Manhattan Beach, Torrance) and quickly found themselves winners of several Battle of the Bands competitions that resulted in a residency at Reb Foster's (a local DJ) Revelaire Club. The group also had a fan club of sorts, "the Chunky Club," whose members made obscene genital gestures with the help of spoons, during band appearances. (For more insight into this period, refer to the Crossfires album, *Out of Control*, RNLP 019.) It was here that demands were made upon them to learn the various hit recordings of stars like the Coasters, Sonny and Cher, the Righteous Brothers and others for whom they would occasionally become the backup band.

In 1964, the Beatles and the whole English Invasion took effect. Mark and Howard put down their saxes, took up the vocals more ardently (Howard did most of the leads, Mark backups and tambourine) and the Crossfires dropped their entire repertoire of surf instrumentals and grew their hair long. They were so taken with this change of identity, that it was not uncommon for them to show up at the South Bay Bowl, spewing forth English accents and claiming they were Gerry and the Pacemakers. It's a wonder what one little, properly-phrased order of "white tea please" can bring on in the way of offers of free drinks, food and autograph requests.

Despite this response, and their following at the Revelaire, frustration set in. The members weren't in high school anymore, two were married, and the band wasn't earning enough money. On the night they were submitting their resignation from the Revelaire and about to break up, they were approached by Ted Feigin and Lee Lassell who signed them to a brand new, nameless record label, later to be called White Whale. It was time for a name change as well. The group liked "The Half Dozen," or "Six Pack," but opted for Reb Foster's suggestion, *The Turtles* (like The Byrds, right?). It was exactly the same band and the same songs — one week at the Revelaire they were the Crossfires, the next week they were the Turtles. It wasn't long before the release of the Turtles first single, their arrangement of a Bob Dylan song, "It Ain't Me Babe." It was an immediate hit — climbing into the Top Five nationally — quickly establishing the Turtles as a force of their own. Their first concert appearance was before 50,000 kids at the Rose Bowl, opening for Herman's Hermits.

The next step was "the road," and it was like living the life of the Beatles in *A Hard Days Night*. Landing in Chicago, they were immediately the subject of much scrutiny by the members of the American Legion who were convening at the same hotel at which the long-haired Turtles also stayed. The group joined the Dick Clark Caravan of the Stars, and it was immediate stardom and lots of screaming girls. Instead of the band forging their own path by playing a series of clubs to whoever had heard of their one hit,



**Young Flo - Mark Volman**

they took the stage to full, enthusiastic houses, supporting much more popular stars.

On the first day on the tour bus, Howard and Mark thought they had it made. Everybody had assigned seats, and they were sitting behind one another. Mark was next to Tom Jones; Howard was next to Gordon Waller (of Peter and Gordon). "How nice of the tour director" Mark and Howard thought, "next to the two biggest stars on the tour ... Oh boy!" Little did they know. When it was time to go to sleep, the bigger stars got to stretch out on the bench-like seats, while the new guys on the bus, Howard and Mark, had to find solace on the cold floor underneath!

These road tours, which packed seven or eight gigs sometimes into the space of six days, were the primary manner in which rock 'n' roll toured in those days. It was only

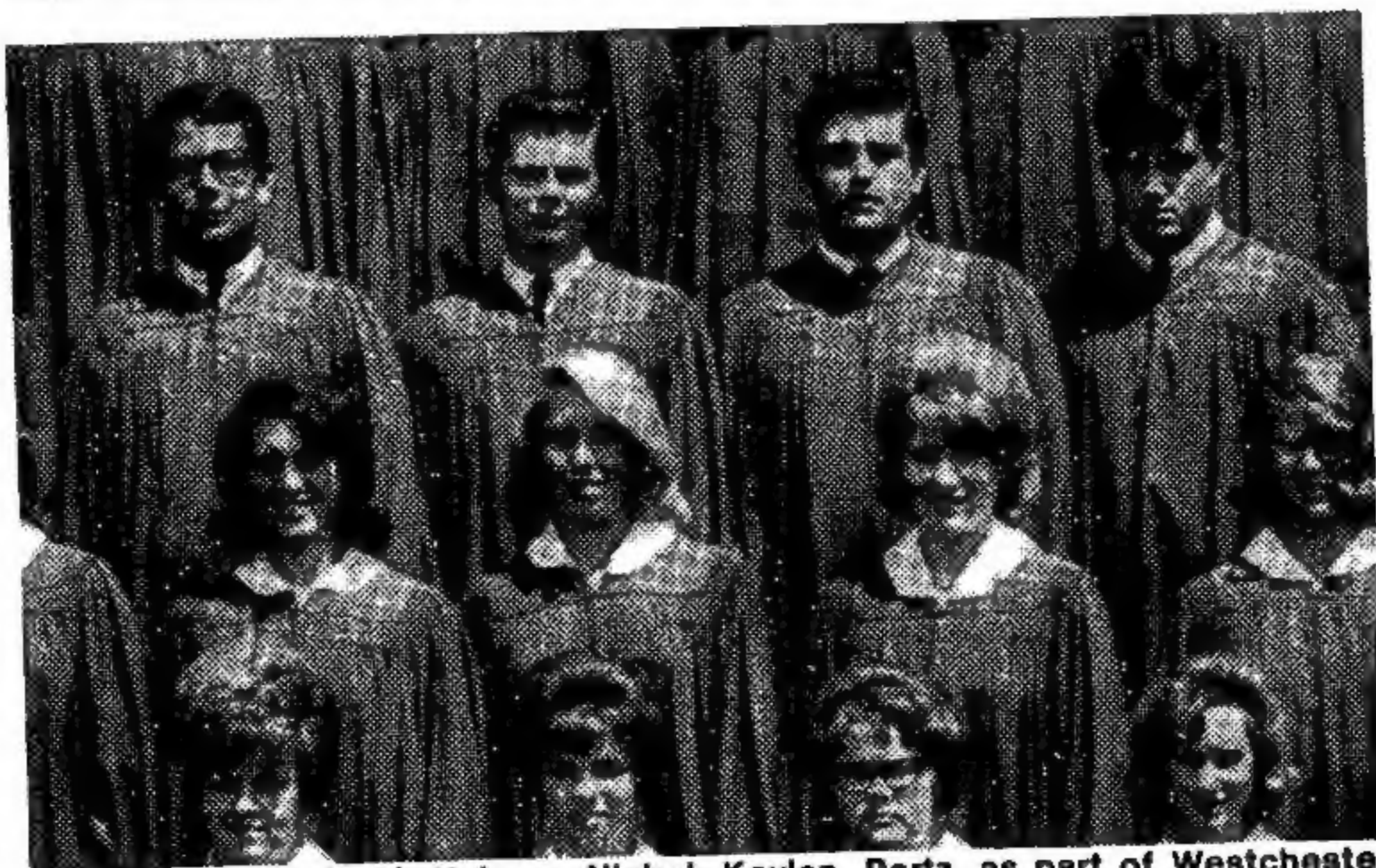


**Young Eddie - Howard Kaylan**

later that tours by individual bands became economically feasible.

When the Turtles played at the Phone Booth in New York, they were pleased to see Bob Dylan sitting a mere eight feet away. He had his shades on and was slumped over. Afterwards the boys eagerly introduced themselves. Dylan responded, deadpan, to the Turtles live performance of their hit, Dylan's very own "It Ain't Me Babe," "that's a great last song, it should be a record."

The earliest Turtles track featured in this volume is "I Get Out of Breath," a P.F. Sloan/Steve Barri composition. The Turtles rebellious energy was initially channeled into the whole folk rock, protest period, and while they hit it big with "It Ain't Me Babe" and Sloan's "Let Me Be," they did initially turn down his "Eve of Destruction," which became a Number One for Barry McGuire.



**Earliest Turtles (L-R): Volman, Nichol, Kaylan, Portz, as part of Westchester High's A Cappella Choir.**



Not ones to make the same mistake twice, the Turtles chose "I Get Out Of Breath" as their next single. It could have been a hit, but it was left in an uncompleted state after "You Baby" (another Sloan-Barri song) became a hit and dictated a candy-coated, poppy direction. Then and there the Turtles eschewed the grubby, mud-on-the-boots folk rock of their first album cover, and donned the J.C. Penneys clean-cut image of the second.

The White Whale honchos, with visions of increasing their bank accounts even more, wanted the group to record one of their own songs, so they could reap the extra income from the publishing. It would take more than a Philip Marlowe to discover why as unlikely a song as "Grim Reaper of Love" was selected to follow the poppy "You Baby." The song was a very strange distillation of Indian and marijuana influences and odd time signatures, with an uncharacteristic Kaylan vocal, all bathed in a dreary atmosphere. It's a very interesting record, and was selected probably because it was the band's best composition at the time.

In any event, if the Beatles — who were continuously leading the way — could smoke marijuana and play Indian influenced music, so could the Turtles. This, "If the Beatles could do it, so could we," philosophy would come to mold much of the Turtles' direction. The Beatles were the prime heroes of the day. The Turtles became their "disciples." The music was all new, there were no precedents, and the Turtles seemed at times like a funny mirror image of the Beatles. Despite the fact that the song didn't fare too well, it may have been the first American acid-rock single, pre-dating the Byrds "Eight Miles High" by many months. When the Turtles played New York, they introduced "acid rock" to many for the very first time, including a version of "Tobacco Road," loaded with feedback, that the Blues Magoos later recorded.

With its unimpressive showing, it was time to return to the safer, good-time strains of "Can I Get to Know You Better." Strangely, that didn't fare any better. The band scraped together a Warren Zevon song (who was also signed to White Whale), "Outside Chance." It was an excellent record in every way; hard and poppy, like the Beatles "Day Tripper." It wasn't the naive joviality people expected of the band, and it too flopped.

Panic set in. Don Murray — the Beatle-ish heart-throb of the band — succumbed to personal pressures and walked out before the recording of "Outside Chance." (Johnny Barbata replaced him.) Portz, the only other Turtle member with genuine teen appeal, threw in the towel shortly thereafter, and returned to school. Even though the band was called the Turtles, they were, in spirit, still the Crossfires from Westchester High. Portz and Murray, both band members since 1962, both part of the family, had departed. With three flops in a row, the forever soaring plane finally touched down. The group's only saving grace was the commanding live show. From having cut their teeth on frat parties at an early age, they knew exactly what the college audience wanted, and were always successful on the circuit.

As much as college type gigs were a staple, they were not without their unprofessional aspects. For an afternoon show at a field house, 20 cafeteria tables were braced together to form the stage. The Turtles were these happy, funny, jump up and down, heavy guys. The band started the



**The Crossfires: A heavy surf combo; prior to changing their name to "The Turtles".**

first song to 3,500 cheering kids. Volman went into an initial Townshend-meets-Fantasia leap. Instead of his normal, graceful pirouette, the impact of his landing caused the "stage" to collapse, with the band sucked into the center. The chaos gave way to laughter. It was like a bad Shelly Winters movie. After the stage was braced together again, the Turtles played their set.

John Barbata proved to be one of rock's very best drummers. Jim Pons left the Leaves (whose only hit was "Hey Joe") to replace Portz on bass. With new band members and a revitalized direction, the era of "the Turtles" was among us. The group pulled out a gem of a song they were holding until this exact do-or-die moment. "Happy Together" was written by two members of a New York band called the Magicians. Gary Bonner and Alan Gordon proved themselves to be superb songwriters who were to compose many of the Turtles' better records. White Whale elected to replace Bones Howe, and Joe Wissert was selected to be the band's second producer. It took off immediately, became a Number One record, and rejuvenated the group's career. (It should be noted that Chip Douglas, who replaced Portz briefly before Pons joined, played the bass on the hit version of the song, and arranged the horns.) More hits came, and the group's status in the Rock Hall of Fame was insured.

To understand the Turtles, is to realize that they were for most of their career, a tight knit bunch — they really were those "happy together guys." There was very much a feeling of brotherhood. It was common for the band members to congregate in the middle of their tour bus and, after having smoked some grass, to collectively chant. Now, this was not merely a ten minute exercise, but one that often went on for hours, as the bus traveled say,

from Tennessee to Illinois. The various members would settle into their own notes, and droning harmonies would elevate the experience to an even higher plane.

Jim Pons brought a more consciously spiritual direction to the band. He turned them on to "The Impersonal Life," and led discussions on the philosophy expressed in the book. The group totally believed in "the power of God." This "oneness" helped them to face the occasional near misses with death: like the time two huge, semi-trucks barreled down on their car from a two-lane highway, only to skirt upon the side embankments to allow their car to barely scrape through; or the time the Turtles' private plane crash landed in a field in Altoona, Pennsylvania.

The solidified lineup at this point was a great live band as well. Three songs were cut live for the English BBC's "Saturday Club," and a casual listen reveals those performances to be nearly indistinguishable from the hit versions. Jim Tucker left the group at the end of the tour. A rhythm guitarist, he was not replaced. The Turtles were now five.

When the strain of endless touring and hassles became too much, and the boys needed to let off steam and relax, rather than heave TV sets out of windows — which was the fashionable thing to do — they would return to the hotel, ingest various mind-altering substances into their systems, and get "out of it," totally. They then proceeded to rotate whatever instruments were handy, and "butcher" pop classics of the day. Typical was their medley of "Johnny B. Goode" and "Exodus." It was an interesting face. The underside of rock 'n' roll coming out; the Mr. Hyde to the Dr. Jekyll. On record the Turtles were pristine, polished and accomplished. Back





On The Ed Sullivan Show.

in their hotel rooms, with their hair down even farther, they were loose, consummately sloppy and incoherent. Perversely enough, Kaylan and Volman recorded all of those interludes (which are slowly eking out in limited editions as the *Rhythm Butchers*) on a normal, cruddy cassette machine. Occasionally songs were even written in this fashion, like "Can't You Hear the Cows," which was the "B" side of "The Story of Rock 'n' Roll." This ritual carried over into the Mothers, and on subsequent Flo and Eddie tours.

The roll peaked with two Top Five hits, "Elenore" and "You Showed Me," in 1969. On the accompanying album, *Battle of the Bands*, (produced by Chip Douglas), the satirical concept that was inspired by the Crossfires experiences of those rituals, was very different from the two-included pop hits. The group had started to assert more of its collective musical identity.

The Turtles were such a together bunch, when did it all turn sour; why did the group eventually break up? It might be attributed to Dave Krambeck. Back in 1967, the band were still going their merry way when Krambeck, their first road manager, suggested very strongly that the Turtles' manager, Bill Utley (who later went on to manage Three Dog Night and Steppenwolf) was "screwing them over." In turn, Krambeck with much presumption, told Utley that the group didn't like him and didn't want him to be their manager. At the same time, Krambeck colluded with White Whale, who were more than willing to help get rid of the shrewd Utley in favor of someone (Krambeck) they could manipulate. Krambeck worked an agreement out with Utley, borrowed \$50,000 of the Turtles' money from White Whale (unbeknownst to the band members themselves) and made the first installment payment to Bill.

What happens next is too involved and a bit too much of a downer to go into here. Briefly, Krambeck was in way over his head.

He sold half his share to a New York management firm (again, unbeknownst to the band) and then disappeared to Mexico with the profit from the Turtles' current tour, and with Jim Pons' wife. Suffice to say, more managers followed, none effective. Utley sued the group for three and a half million dollars for breach of contract. (As he was never fully paid off, according to his contract, the Turtles' management reverted back to him.) The New York firm launched another suit.

So, wherever the Turtles went, they had these two law suits hanging over their heads. The group hated their record company, who were like a demanding, senile grandfather who only wanted the group to record inane pop songs at the expense of their creativity.

Here were these guys, barely out of their teens, these smart young men, launched into these troubled times. They wanted to express themselves, to acknowledge and deal with all that they were absorbing, but all White Whale wanted was another "Happy Together." This manifested itself initially when Howard, in a fit of disgust, wrote the mocking "Elenore," that became a huge hit because record buyers responded to the sincerity of his voice rather than really reading into the tongue-in-cheek lyrics. So, the Turtles gave White Whale two of their biggest hits (also "You Showed Me"), but they preferred to express themselves on the rest of the tracks of the *Battle of the Bands* album (which would have sold a lot better had the Turtles' dress-impersonations of the various groups — i.e. the psychedelically attired "Atomic Enchilada" — been on the outside of the cover instead of the picture of the group in tuxedos.)

Still the Turtles carried on, with millions of dollars in law suits hanging over their heads, and a despicable record company attempting to control their lives. The members had White Whale audited during a six-month period when the Turtles were

selling lots of records. White Whale had accounted for \$160,000 less than they should have. This complicated matters further. When the group was resting from touring or recording in Los Angeles, it was not uncommon for the members to be giving depositions in lawyers' offices a few days a week. Toward the end, White Whale couldn't afford to pay the group the monies it owed them, and the whole weight became impossible for these kids from Westchester High to shoulder. Around this time John Barbata left to join the newly-formed Crosby, Stills and Nash.

John Seiter, who the Turtles used to hang out with on their frequent stays in Chicago, left Spanky and Our Gang to replace him. While the band gained an extra vocalist in Seiter, his laidback drumming dictated a looser style for the band (as a listen to their live medley of Turtles' hits from the "Miss Teen U.S.A." TV show will attest). The Beatles formed Apple, so the Turtles created "Blimp," a production company that signed Judy Sill and Pons' old mates, the Leaves.

A bizarre benefit of the Turtles pop success was their brief embracement by the debutant crowd, the sons and daughters of the Fortune 500, and the accompanying scene. It all started with Tricia Nixon. She invited the Turtles — her favorite band — to perform at a White House party. The boys arrived, and quickly got their metronome stomped on by an overly zealous secret service man who let his frustrations out after discovering that there wasn't a ticking bomb mixed in with the drummer's equipment. It was a weird party. Kids with obvious SDS connections were passing out literature, while Tricia was dashing around with all the genuine charm of a Cinderella.

Despite the fact that the tipsy Volman kept falling off the stage, and was challenged by Pat Nugent because Mark was trying to pick-up on Lucy Baines Johnson, the Turtles were enough of a hit to be asked to play for the daughter of the president of U.S. Steel, at a coming out party in Burlingame, California. It was there that Howard went momentarily crackers. The Turtles ran through five of the group's biggest hits to almost no response; the socialites preferring to catch up on the latest gossip.

"Is this what I've worked all my life to have hits and a career for, to knock myself out over this, so these little twerps can carry on about who's going out with who and where d she get that cute little dress ...." All of the disillusionment, all of the problems with White Whale, the million dollar law suits hanging over their heads wherever they went, whatever they did .... It was festering for a long time, for everybody. Boom! Howard broke loose and started heaving all manner of lounge equipment and umbrellas into the pool. The group tried to cover for him (could this be part of the "act?"), but it was obvious that Howard's actions had spoken for the whole band.

In the traumatic meetings that followed, a more democratic — almost socialistic — period prevailed. The lead vocals and songwriting chores were shared among the members, to the detriment of their next album. The Kinks' Ray Davies was selected by the band to produce *Turtle Soup*. Despite some worthwhile songs, the album suffered from the band's newly diffused personality, and yielded no real big hits.

White Whale, which survived solely on Turtles hit singles, became even more





The "Happy Together" Turtles.

distraught and demanding. The company wanted to fly Howard and Mark to Memphis to work with producer Chips Moman — who was hot with a string of hits by the Box Tops — to record over pre-recorded backing tracks. They found the idea repulsive, but not quite as revolting as having to record a salacious little ditty called "Who Would Ever Think That I Would Marry Margaret." Everyone in the band hated this consummately saccharine, pointless, contemptible pop song. They agreed to record the song solely to avoid an even more deteriorating political situation.

The group's hand was forced. The record was released as a single and failed to make the charts. The Turtles were so disgusted over the whole affair, that they refused to finish the LP that they had been recording, **Shell Shock**, produced by Jerry Yester (scheduled to be released by Rhino in late '84. For a more detailed, song-by-song insight into the Turtles' career, refer to the liner notes on the previously released Turtles' albums on Rhino, and ones which will be available in the future.)

The completed album would probably have been among the Turtles very best. Kaylan and Volman fused to dominate the direction and songwriting, and Yester was an excellent producer. But what became quite clear was that, no matter how good an album the Turtles could muster, no matter how innovative, how meaningful, White Whale just didn't care. If they wanted them

to record contemptible fare like "Who Would Ever Think That I Would Marry Margaret," why bother? The group gave up and the album was never completed.

Some finished tracks are included here, however. "We Ain't Gonna Party No More" was the group going full circle, back to the protest songs of their first album. Essentially an autobiographical anti-war song, it's determined, angry stance is juxtaposed with ironic, happy voices. The song was also a metaphor for the band's relationship with White Whale, which was a war of another sort: "We aren't gonna take it no more," the war in Vietnam, the war against White Whale

"Goodbye Surprise," a Bonner-Gordon song, was recorded to be released as a single. Al Nichol's uncharacteristic, very loud guitar was progressive by Turtles standards, and marked a leaning toward a harder Turtles sound that was never fully realized. "There You Sit Lonely," was the first composition Volman ever wrote on the piano.

Ill winds were still blowing when the diplomatic middle man, Jim Pons, persuaded Kaylan and Volman to record one last Turtles single, "Lady O," written by Judy Sill. Pons, John Beck (of the Leaves) and Bob Harris (Judy's husband, who was later brought into the Mothers by Howard and Mark) produced the record along with Henry Lewy. Howard sang lead, Mark the backups, Judy played the acoustic guitar, and a string quartet provided the backing. It was a gorgeous record, but White Whale was falling apart and it failed to generate much interest. Although it was officially the Turtles last single release, White Whale continued to issue records without the group's consent. (The Turtles' version of "Eve of Destruction," culled from their very first album, even charted at 100 for a week in June 1970.)

In addition to their problems with White Whale, the Turtles were faced with continuous law suits, image-conscious managers, and astronomical legal bills that drained most of the monies the Turtles ever made. There was only one alternative, break up the group. It was the only way to get out from under the whole mess, and appropriate a cleansing.

It was the toughest period Kaylan and Volman ever went through. Mark describes



Turtles Circa "Turtle Soup".





With the Mothers of Invention.

it as having a root canal that lasted five years. Here was this group that they'd lived with and grown up in for nearly ten years — the whole happy Turtles family — totally disintegrating. From having gone to high school with these guys, sleeping over each others houses as kids, drinking beer at 4 A.M. on Chalon Road by UCLA, all of this love, plunging into a morass of distrust, hate, and law suits (with ex-Turtles coming out of the woodwork). Mark and Howard, who'd built up this identity through all these years as the main voices of the Turtles, were enjoined from using their real names on records. The duo were depressed. Prospects were bleak.

They were approached by Frank Zappa. Mark and Howard had known Frank since 1965, when they were both playing on the Sunset Strip. They even attended one of the Mothers' Freak Outs. (Now it can be told, the disc jockey referred to in the Mothers of Invention's *Freak Out* album liner notes was Reb Foster. He told Frank, "I'd like to clean you boys up a bit and mold you. I believe I could make you as big as the Turtles." Little did he know ...) The next year, when the Mothers moved their "Absolutely Free"

show to New York's Garrick Theater, the Turtles were among their biggest fans, seeing the show a dozen times. As a result of their interest in the Mothers, and their huge commercial success, Zappa took note of the Turtles' progress and made it a point to congratulate the group on their satirical *Battle of the Bands* album. Towards the end of the Turtles career, they even shared the same bill with the Mothers.

Howard and Mark attended Frank's performance with Zubin Mehta and his Orchestra at UCLA's Pauley Pavillion. The following weekend they were invited to a barbeque at Zappa's house, and demonstrated their musical reading ability.

Volman and Kaylan joined the Mothers of Invention, later taking along Jim Pons. Ironically, within a matter of months, the good-clean-fun Turtles, the ones who were welcomed into the White House to play at Tricia Nixon's party, became the heavily progressive, x-rated Mothers, going a full 180 degrees musically, and a full 360 degrees back to their lascivious, performing days in the Crossfires at frat functions! The Crossfires were banned from the

Westchester Women's Club; the Mothers were banned from Royal Albert Hall. To most it seemed like a startling transgression; to Kaylan and Volman — who knew — it was all the same. In the 1970's the hip thing was to be accepted among the newly emerging FM progressive rock radio stations and Kaylan and Volman were able to make the transition from the straight world of AM fairly effortlessly by joining forces with Frank.

Howard and Mark first appeared with Zappa on *Chunga's Revenge*. They opted for the moniker "The Phlorescent Leech and Eddie," naming themselves after two Turtles' roadies. The band was a great one, and it became one of Zappa's most popular. The twosome were afforded the opportunity to be more theatrical in performance, and more challenged as vocalists, rekindling much from their Westchester High School choir days. Cuts like "Eddie Are You Kidding," a parody of L.A. TV clothes huckster Ed Zachery "for Zachery All," brought back the humor that only occasionally surfaced in the Turtles. Other moments provided the pair with an opportunity to hone their improvisational skills.

After *Chunga's Revenge*, came the *Fillmore East* album (with the amazing groupie-rock star dialogue — "we wanna hear your new hit record, with a bullet" bam! — in "Do You Like My New Car," which segued into "Happy Together"), the 200 *Motels* movie and soundtrack LP (a whole story unto itself, one of which includes the aging English actor, Wilfred Bramble, the "clean old man" from *A Hard Day's Night*, stepping into the anxious-ridden, suddenly departed Jeff Simmons' "role" as the Mothers' bass player. Two days before filming was to commence, he couldn't handle the culture shock and Ringo Starr's chauffeur was awarded the part simply because he was next to enter the room.), and *Just Another Band from L.A.* Kaylan and Volman were such a dominating force that, when the Mothers' *Billy the Mountain* double album had to be shortened to single disc, musical passages were jettisoned to spare the sparkling verbal repartee. Overall, Mark and Howard look back at the whole experience as a very positive one, one in which a true "band feeling" prevailed.

The Mothers were riding high, two-thirds of the way through a European tour. Tragedy Number One struck when the Montreux Casino in Switzerland caught fire during a Sunday performance. Howard chose the moment to offer some ill-timed levity by shouting, "Arthur Brown, ladies and gentlemen!", referring to Brown's hit song "Fire." Some idiot shot a flare gun into the rattan ceiling, setting the entire building on fire and burning it to the ground. Deep Purple wrote "Smoke On the Water" about the incident. The band elected to go on, and after cancelling a few dates, landed in England with 10 sold-out shows ahead of them.

With a few days of rehearsals under their belts, and borrowed equipment from ELP, the Who and Led Zeppelin, the Mothers took the stage at the Rainbow Theater in London. After a successful set, the group encored with "I Want to Hold Your Hand." The crowd went wild, then there was silence. Tragedy Number Two. A fan, jealous because his girlfriend was enamored with Frank, pushed him off the stage into the orchestra pit. It was a shock to everyone. Seeing him crumpled on the floor (much like Bowie on his *Lodger* cover), Mark and Howard



thought Frank had been critically injured. They visited him in the hospital the next week, and then flew back to the States. They never again heard from Frank or the offices of the Mothers as to the future of the band. No one had a job, and no one knew what was happening.

The time was right for the Phlorescent Leech and Eddie to make an album of their own and being that Reprise Records offered season tickets to the L.A. Kings hockey games, they signed. Because the rapport in the Mothers was so good, and because the musicianship was impeccable, Howard and Mark opted to keep the same band, sustaining the "family" situation: "let's have a real band again, just like the Turtles." Rounding out the core of Pons, Aynsley Dunbar and Don Preston was Gary Rowles, who had been the guitarist with Arthur Lee's second volume of Love. The album was titled, *The Phlorescent Leech & Eddie*.

They picked up right where they left off with the Turtles, including re-recording some *Shell Shock* cuts like "Goodbye Surprise" and "There You Sit Lonely" (we've included the Turtles versions here, as they are better). "Nikki Hol" was written with Jeff Simmons in a dreary hotel room, as they all imagined they were basking in the sun in Hawaii, during a Mothers tour. This, as well as "I've Been Born Again," were originally written during exercises as "The Rhythm Butchers."

"I've Been Born Again" is the best three minutes edited out of the "30 minute version" of the original recording. It was a nod to the Bud Shank-like, 1950's jazz influences that were part of Flo & Eddie's sound. Although "Nikki Hol" became the main single, the powerful "Feel Older Now" was released as a 45 in Detroit, Flo & Eddie's biggest market.

While this and their next album were similar from a material perspective, the production was markedly different; from the first album's grassroots, do-it-yourself manner, to Bob Ezrin's gifted and dominating approach. Because of the inconsistencies people had in spelling

"Phlorescent," the name was shortened to *Flo and Eddie*, which survives to this day, and was the title of their second Reprise LP.

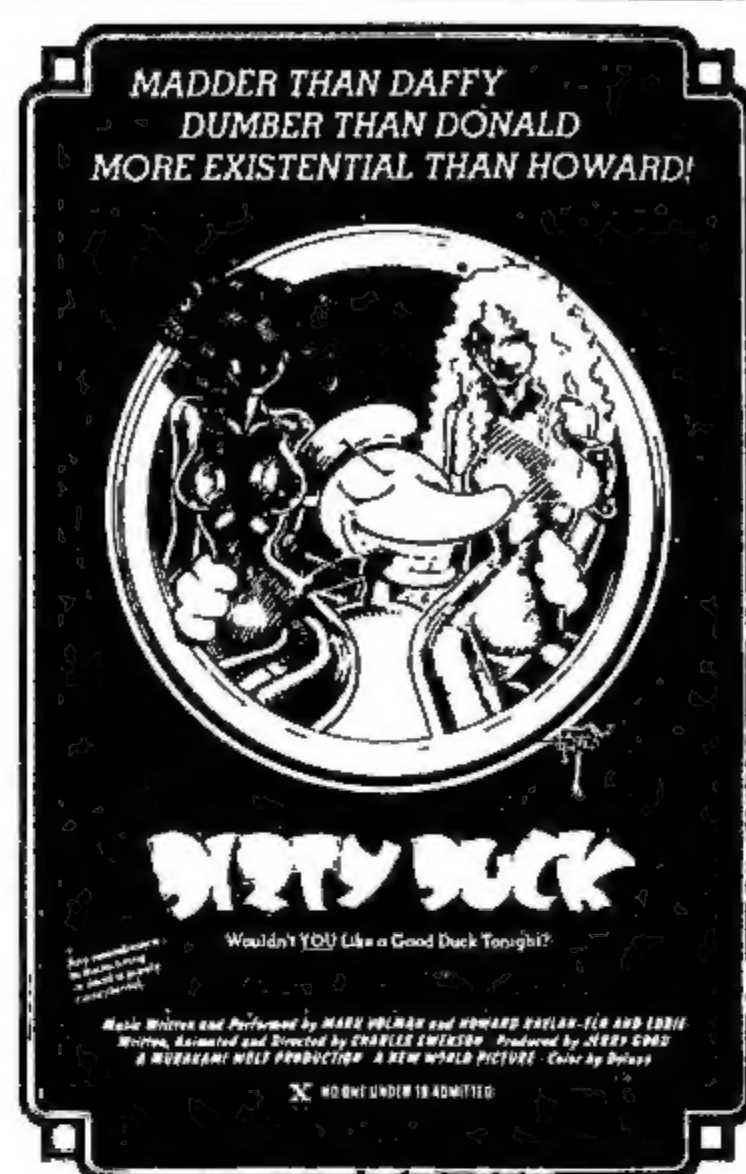
Much of the material on the two albums, instead of the bubbly, good-time pop sounds of the Turtles, was very introspective. It was the result of the disillusionment with the rock dream in the final stages of the Turtles; of the Mothers, with so much going for them, cut down in their prime. It was a real change, but a necessary one for Howard and Mark who desperately needed to air these pent-up emotions, to get it out of their systems.

It was also a rather inappropriate gesture of, "now that we have an audience, let's leave 'em." After Howard and Mark had built up all this interest with their comic antics in Zappa's band, what do they do, two essentially serious pop albums; almost totally losing this expectant audience. This same strain of poor judgement also plagued the Turtles, who had a habit of leaving a producer right after they had hits with him.

Don Preston rejoined Zappa, so John Herron filled the keyboard slot. Because Flo & Eddie had been on a year-long tour with Alice Cooper, Warner Brothers decided to have Bob Ezrin produce their second album. Ezrin was hot with Cooper hits like "School's Out" and "Under My Wheels," so it seemed like a good idea at the time.

"Marmendy Mill" dates from the last Turtles days, and was written by Howard about growing up in Marcy — not a girl, but a suburb of Utica, New York — about the farm behind the house, and the tree house and Marmendy Mill. It was recorded like a Broadway Musical, in an open stage with live vocal, and was arranged by Ezrin and Dick Wagner, with Alan McMillan scoring the strings.

"Another Pop Star's Life" chronicles various incidences of a rock star's life, while "Just Another Town" was Mark's deeply sensitive and personal — so personal it was recorded with just a couple of guitars rather than the whole band — look at the same lifestyle. Peter Sarstedt's English hit "You're A Lady" (jazz influences again), and



the Small Faces "Afterglow" were recorded to be hits.

When Flo & Eddie first heard the complete record — while on tour in Boston — they were shocked to find that almost all of the original lead guitar and keyboard tracks had been removed. Ezrin, himself, played the piano. Steve Hunter, who played much of the guitars on Alice Cooper records, replaced the electric lead guitar tracks. It was an audacious move, one that in retrospect proved to be the right one, but one that also caused Gary Rowles to leave the band.

Most of the time it worked, as on the brilliantly produced "Afterglow", which sounds like a heavy metal Turtles. The old Ronettes song, "The Best Part of Breaking Up" — a song the Turtles might have recorded — was slightly altered. An overly long drum intro was spliced onto the front, while the orgasmic, tortured, John Lennon-like primal part at the end was edited to a place much later on the side. For this anthology, we've restored it to its natural state, before the song was abruptly interrupted by the comic Sanzini Brothers segment, and it is more effective.

It was an impressive production, but Warner Brothers thought it was too confusing: there was heavy rock 'n' roll, attempts at pop hits, the introspective numbers, and humor ("Carlos and De Bull" and "The Sanzini Brothers"). There was even a song listed on the back cover, "The Man In The Middle," that wasn't on the album! Who were these guys anyway? Warners knew, but didn't want to, and the band was dropped.

After more than a year of solid touring, and less than spectacular record sales, the band ran out of gas, and dissolved. Aynsley went on to become one of the founding members of Journey, and Pons left music altogether to take a position in the New York Jets film department. For the first time in their lives, it was just Howard and Mark — no bands — and Flo & Eddie certainly needed a breather. They hooked up with Los Angeles



The first Flo & Eddie band.





Photo by Richard Creamer

**An example of the Mania that transpired during the Flo & Eddie Radio Show, with guests Keith Moon, Ringo Starr, and Rodney Bingenheimer and his Glitter Kids.**

radio station KROQ and patterned a style of radio never before heard. They'd never play a record all the way through; Fifteen seconds of one record would go into forty-five of another, then merely ten of another and so on. Some of the records skipped; others were played purposely at the wrong speed. Much of what they played was the 1960's hits and obscurities that were so close to their hearts, but they even championed new movements, like glitter rock, that failed to achieve any widespread radio exposure. All of this was sprinkled with the likes of a horror reading referred to as "Edna;" regular exercises from a "learn to hypnotize" record; a week-by-week lesson in how to grow your own sea monkeys; weird fondue parties; contests where you could win a Flo & Eddie bowling shirt by naming the original members of the Small Faces, and on and on.

Every week a happening rock 'n' roller was a featured guest. There were never any prepared questions. Guests like Alice Cooper (the show's first one) enjoyed it, because what other radio show would have played his request for a Troggs medley?

Iggy Pop was seen downing ten aspirins in a single gulp of cheap wine, before singing along with the record of the Who's "My Generation." When Ringo Starr went to pick up Keith Moon, who was guesting on the show, complete mania reigned for almost an hour after the station was to have stopped broadcasting for the night.

Harry Nilsson, who never gives interviews, came down and gave his impersonation of philosopher Eddie "What's the matter Bunky" Lawrence. It was a particularly

poignant and memorable period as John Lennon was producing Harry's *Pussycats* album. Another coup was reuniting The Move. The two factions, Roy Wood and Rick Price of Wizzard, and Jeff Lynne and Bev Bevan of ELO, were feuding. Flo & Eddie encouraged them all to sing along with one of the last records they recorded together, a stroke of which few in America were able to grasp the significance, and still won't.

Flo & Eddie were their peers, so the guests felt comfortable, and could enjoy themselves in an interview situation without a scrutinizing reporter or superslick superjock on the scene. It was spontaneous, chaotic, and lots of fun. Sides Five and Six will give you an idea of what used to take place. Needless to say, the concept caught on, and Flo & Eddie's radio show was syndicated in other markets.

The duo plied their hands as journalists, writing for the "L.A. Free Press," (in an advice to the lovelorn column for eight months), and for "Phonograph Record Magazine," where they presided over the "Blind Date" column for two years.

At the same time Flo & Eddie adopted a more frivolous live act that quickly achieved a must-see reputation. The new band was another great one, and featured Andy Cahan on keyboards, Eric Scott on bass, Craig Krampf on drums and Phil Reed on lead guitar. Here's what their show was like in 1975, according to one review:

*Imagine: Evergreen incense permeates the hall and, to taped thunderous applause, it's Flo and Eddie taking the stage as two*

*sumo wrestlers draped in purple and gold satin capes. "Cheap," a track from Flo & Eddie's X-rated cartoon "Dirty Duck," opens the show. The capes and glittery masks fall to the floor and it's into "It Ain't Me Babe," the first of the Turtles' hits.*

*Volman is by far the visual delight of the act - a hippopotamus body with the head of the Bride of Frankenstein, jumping and gyrating Pete Townshend gymnastics.*

*Referred to as "the Mick Ronson of the folk-rock set," Volman ballets during the Small Faces "Afterglow" and exudes uncontrollable narcissism, kissing himself with pursed lips. A Dr. Strangelove-like unrestrained arm shoots up and has to be controlled during a hilarious parody of Marc Bolan, as Flo and Eddie's harmonies match the chorus on "Bang a Gong," Bolan's single which they sang on. Next is a Joni Mitchell parody, Mark in affected, quavering soprano: "I had Stephen, Jackson, Graham and all the rest - Let's make this Woodstock '75."*

*Howard, looking like a demonic Knight of the Round Table with his long silver hair and black beard, handles most of the leads. Still, there is room for relief: he frames "You Showed Me" with a farcical Jim Morrison reading of "The End"/"When the Music's Over." Howard is a stronger lead vocal than Mark. But together, their gorgeous harmonies are impeccable: so expressive, immaculately tuneful and tenderly wistful or spitefully hard - whatever's required.*

*The romp continues: "She's My Girl;" references to their stint with Zappa; "Eddie Are You Kidding," during which Mark is fitted*



with a make-shift "portly" straight jacket, sardonically taking a poke at James Taylor's one time stay in a mental institution.

Next, it's Mark clowning Sparks' "This Town Ain't Big Enough for Both of Us." "Elenore" wraps things up with a shiny-cheeked Mark bouncing tambourines on his shoulders like a suavely seductive belly dancer.

"Another Pop Star's Life" and then it's hula time for "Nikki Hoi." Then, "Living in the Jungle," a death-to-whitey vendetta from "Dirty Duck."

With Flo and Eddie there're always surprises. Who will they smirk upon next: Paul and Linda McCartney? Black Oak Arkansas? George Harrison? One never knows. But a more entertaining rock outfit you'll never experience. See them!

Columbia signed them and two albums were recorded. **Illegal Immoral And Fattening**, the title track to their first LP, set the pace with an attack that ripped away the glamour of rock 'n' roll life — that blew "holes in your rock 'n' roll balloons" — whose frustration was best summed up by: "You can gain some weight, you can learn to hate, all you know are lies, and we're pop star spies." An "L.A. Times" review called it the "most amazing album of the year."

It included the best of their parodies, which included the "Pop Star Massage Unit," the long version of "Eddie Are You Kidding," "Kama Sutra Time" and "The Sanzini Brothers" (A special note, the Sanzini Brothers was a circus spoof that featured an introduction of the entire band as "My brothers Adolph, Rudolph, Rippoff, and my youngest brother Jack..."). Their knack for impersonating was developed during the Crossfires days when each cover song they did, whether it be by the Animals or Zombies, was an accurate rendition.

Despite these highlights from their live show, recorded at the Roxy in Hollywood, much of the album was of the same lewd character as their Zappa stuff, and was not to be played on U.S. radio. While the

Columbia promotion men were dragging around these albums to radio stations with X-rated stickers all over them, the wholesome and quite good — if out of place — pop numbers were ignored: "Rebecca" and "Let Me Make Love to You" (an attempt for a satirical hit song ala "Elenore," with such lines as "Maybe the two of us should be man and wife ... What does it really matter, you're locked in for the night ..."). The album even closed with a rousing rendition of Irving Berlin's "There's No Business Like Show Business." But it didn't work commercially, even with the participation of "Happy Together's" producer, Joe Wissert. Howard put it this way: "It's hard when you want to be the Partridge Family and Redd Foxx on the same album."

There were additional problems that kept the album from getting the airplay it deserved, and they were caused by their career in radio. For instance, if they were on WABX in Detroit, none of the other competing FM stations in Detroit would play the record, and WABX couldn't really play it heavily due to FCC regulations. This sort of thing happened in 27 cities. To quote from "Illegal" again, "It's the blind leading the blind ...."

Flo & Eddie were tired of getting no respect, and they elected to express it in a very uncomedic fashion for their **Moving Targets** album. It's the only album they ever recorded where they composed all the material, and it was a further expression of their cynicism and introspection. Despite the presence of hit producer Ron Nevison — who was hot off of Led Zepplin's **Physical Graffiti**, **Bad Company** and the **Tommy Soundtrack** — nobody really cared about Flo & Eddie's tough time in the business, and it was difficult to relate to an ever-changing, confusing image. Their message was too confined, not universal enough. Still, some fine tracks remain

The title track, "Moving Targets," is defensively spiteful; "huh so you think you know what we're about? Then sample this about face," (i.e. you'll never know what



Photo by Brad Etteman

### Lamprooning Kiss

we're about). "Mama Open Up" is a brilliant retreat into the womb. A tired, defeated, totally disillusioned Howard spoke for the both of them: "I'm overweight, I'm underpaid, no one is beating a path to my door ... nobody hears my records and my roof is leaking too, after all these years my life appears in vain." Other cuts like "Keep It Warm," dealt with the cynicism more optimistically: "make a better world from the old one, make yourself a baby and hold one..."

On a subsequent tour, lead guitarist Phil Reed succumbed to a tragic, accidental death. While he was hastily replaced by Billy Steele, it exhausted much of Flo & Eddie's interest in touring, and they have never again toured on any extensive level.

However, a multifaceted Flo & Eddie mini-industry sprung up to feed their creativity and whimsy. Here's some of what they've been doing: Their distinctly original sound as backup singers (oftimes referred to as "The Incredibles") contributed to the hits T. Rex had in Europe, and later on to Bruce Springsteen's smash, "Hungry Heart." Flo & Eddie also sang on Blondie's **Autoamerican**, and on the Psychedelic Furs' **Forever Now**. Their radio show, in a more restrained form, was transposed to TV in a regular, weekly segment for the Canadian Broadcasting Company. The interviews continued, including a very uncommon one with David Bowie. This led to interview segments (most notably one with Lou Reed) for the "Midnight Special" TV show.

They produced albums by the Good Rats, Roadmaster and DMZ. They were hired to write film scripts, one about touring with M.A.S.H.'s Larry Gelbart, and one about the "Unknown Comic" with Chris Beard, and comedy for NBC's "The Johnny Yune Show." While trekking up to Toronto to their TV show, they got turned onto reggae by way of Air Canada's hip, in-flight radio, and became complete reggae fans. They were able to realize a dream by recording an album, **Rock Steady with Flo & Eddie** for Epiphany Records in Jamaica, with all the best reggae players. It was originally going to be billed as "Prince Flo and Jah Edward I."



Photo by Richard Creamer

### Lamprooning Peter, Paul and Mary (with Martin Mull).





Flo & Eddie's "The Fence," a parody of Pink Floyd's "The Wall," during The Two and a Half Man Show.

Since 200 Motels, they established a relationship with Murakami Wolf Productions, who asked them to record the voices and music for a full-length X-rated cartoon called "the Dirty Duck." This eventually led to creating the music for the "Strawberry Shortcake" TV cartoon specials, and others currently in production. Most recently, Howard starred along with Malcolm McDowell in a rock 'n' roll movie, "Get Crazy."

A different approach to touring resulted in the creation of "The Two-and-a-Half-Man Show," Howard, Mark, and Andy Cahan. That show's "History of" presentation with songs, slide shows and snappy dialogue inspired this "History of" package. It should be noted that, this time out Flo & Eddie's highlight was their low-budget version of Pink Floyd's *The Wall*: Flo & Eddie's *The Fence*.

Kicking off Side Five is the "Flo & Eddie Fireside Theme," which was the intro from their radio show. It's actually the bridge from "Kama Sutra Time," re-written. As becomes readily apparent, Flo & Eddie's live audience was never on the other side of the glass — they were right there in the studio with them.

The earliest full recordings on these two sides date from 1975, and are from the Roger Corman/New World Release, "Dirty Duck." It was originally called "Cheap," and a modified version of that song found its way onto the *Illegal* album. In the cartoon Howard performed the voice of Willard, a meek insurance salesman who is shown the way to fulfillment by the duck, who was played by Mark.

"This Could Be the Day" was the unfinished backing track to "Man in the Middle" (from the original Ezrin sessions) that was rewritten to become Willard's theme song. The rest of the tracks for the soundtrack were performed by a combination of Flo & Eddie and the Robbs (a 1960's band who appeared on "Where the Action Is"): Mark on guitar, Pons on bass, Craig Krampf on drums, Bruce Robb on

keyboards and Joe Robb on sax. This lineup, augmented by Preston Epps on bongos, recorded the original version of "Living in the Jungle," which orchestrated Willard's trip to the ghetto to visit "Mystic Martha," (a selection of which appears in the medley on Side Five). Lastly, "Good Duck," was the theme for the Dirty Duck character.

In 1977 Flo & Eddie were commissioned to provide the soundtrack to a low budget film, "Texas Detour," that starred Patrick Wayne, Cameron Mitchell and Priscilla Barnes (who's now in "Three's Company"). "The Big Showdown" sounds very much like a Bruce Springsteen record, but the production values are more inspired by Phil Spector. This one accompanied the motorcycle race. The similarly-styled "Gotta Get Away," is the end theme (the film was originally titled "Texas Getaway") whereby Patrick and Priscilla escape. The song's beat is based on a number the Crossfires used to cover, "Bustin' Surfboards." The same beat is used by Flo & Eddie's alter-egos, "Checkpoint Charlie." Samples of both "Checkpoint" and "Champagne" (during which Priscilla bares her breasts in the film), can be heard in the various medleys.

As you've read this far, you're entitled to know all about Flo & Eddie's most obscure recording, so obscure that only a couple of handfuls of people know they recorded it. In an effort to express their genuine interest in the sound of experimental German electronic bands like Kraftwerk, Flo & Eddie recorded a four song EP (Rhino RNEP 603) using the name "Checkpoint Charlie," which is the name of the gate that separates East and West Berlin. The record is highly unusual for three reasons: One, the record plays backwards — you stick the needle on the inside of the disc, near the label, and it plays outward to the edge; Two, it's packaged like a German-imported record with the printing almost entirely in German; Three, rather than going out and arming themselves with an array of expensive synthesizers, they recorded the album the Flo & Eddie way, the cheap way! What

you're actually hearing is a satisfying, electronic sound that was created with Casio's VL-Tone, augmented by various zapping sounds from plastic toys. The song titles bear mentioning: "Das Watul," "Show Me the Way to Go Ohm," "Helmut (Row the Boat Ashore)," "Charlie Does Surf." Anyone who feels this idea is even too far out for Flo & Eddie only has to look closely at the two glowing figures emanating from the back cover to realize that it really is Flo & Eddie.

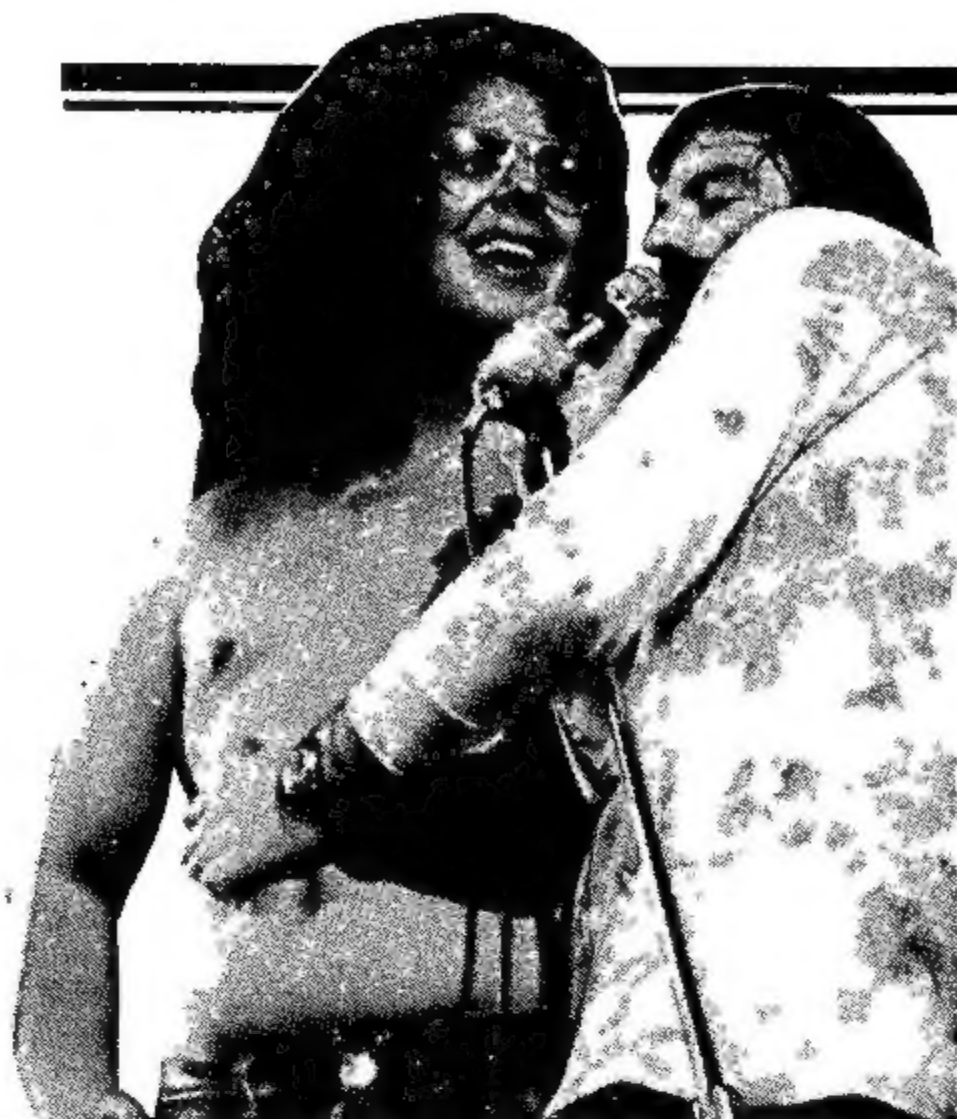
"Youth In Asia" is all that was ever realized of the "Turtles' 1967 rock opera (pre-Tommy this was), "Stump Boy." The song's main character, Zane Furnier (whose last name was a nod at Alice Cooper's real surname) contemplates his time in Vietnam.

These days the happy together boys are the happiest they've ever been. Mark married his Westchester High School sweetheart, Pat, 16 years ago, and they have two daughters, Sarina and Hallie. Howard is married to the former Susan Olsen whom he met in her native New York City.

They're very content with the niche they've carved for themselves in the rock 'n' roll and movie worlds, and they do essentially what they want, with the emphasis very much on fun. They don't have to bend to the whims of a major record company looking for contemporary hits, nor do they have to pressure themselves into establishing an acceptable, trendy image simply to be accepted on the airwaves. They don't need it. This creative freedom has resulted in a very productive period. In the last year alone they've written more songs than in any other previous period.

Anytime they want to release a record — whether it be "serious pop," the complete off-the-wall craziness of a Checkpoint Charlie or Rhythm Butchers, or even as absurd a compilation as this set — that opportunity is available to them. Armed with their fine voices, unique sense of humor, and passion for their art, Howard Kaylan and Mark Volman look forward to adding to their history.





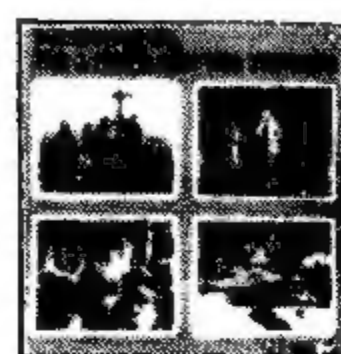
# Fearless Flo & Crazy Eddie's BARGAIN BASEMENT BONANZA



**THE TURTLES GREATEST HITS RNLP 160**  
Their only definitive single LP hits package. Includes "Happy Together," "Elenore," "She'd Rather Be With Me," and 11 more. **\$8.98**



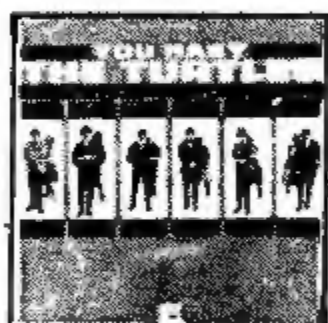
**THE TURTLES Turtle-sized RNDF 280**  
A turtle-shaped disc on green vinyl: "Happy Together," "She'd Rather Be With Me," "Eve of Destruction," "Outside Chance." **\$8.98**



**THE HISTORY OF FLO & EDDIE AND THE TURTLES RNTA 1998**  
This three record set includes Turtles hits we couldn't fit on our "Greatest Hits" LP, plus the booklet you're reading at this moment. **\$19.98**



**THE TURTLES It Ain't Me Babe RNLP 151**  
The rarest of all Turtles LPs. In addition to the title track, it includes chart hits "Let Me Be" and "Eve of Destruction." **\$8.98**



**LET ME BE RNLP 153**  
The transition LP from folk rock to a more pop sound. Includes "You Baby" and "Can I Get to Know You Better" (planned for Sept. '83 release). **\$8.98**



**THE TURTLES "Happy Together" RNLP 152**  
Perhaps the best of the Turtles regularly released LP's. Features original front cover art, plus a bonus song. **\$8.98**



**THE TURTLES--1968 RNPD 901A** A picture disc, four-song EP from the Turtles psychedelic era. "The Owl," "To See the Sun," "The Last Thing I Remember, The First Thing I Knew," and "Surfer Dan." **\$10.98**  
Non-picture disc RNPD 901A-\$4.98



**THE CROSSFIRES Out of Control RNLP 019**  
An album of previously unreleased material by the Turtles when they were known as the heaviest surf band in Los Angeles. **\$7.98**

## THE RHYTHM BUTCHERS SERIES (\$3.98 EA)

During the day the Turtles were a super slick hit-making machine. By night-with the help of certain chemical substances-they transformed into the incredibly loose, unguardedly soulful, and more often than not, sloppy, RHYTHM BUTCHERS. In the course of their four volume 7" EP set they proceed to "butcher" many standards you're familiar with and others almost totally unrecognizable! The imperfect party record. Limited edition.

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Black satin baseball cut jacket with red lettering on front and back.

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### THE WINDS OF FLO & EDDIE

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Santa Monica, Ca. 90404



# CREDITS

## CHAPTER ONE

### 1. ALMA MATER--The Westchester High School A Capella Choir Class of 1963

Conductor: Robert Wood

### 2. SILVER BULLET--The Crossfires

Howard Kaylan--tenor sax, Mark Volman--alto sax, Al Nichol--lead guitar, Dale Walton--rhythm guitar, Chuck Portz--bass, Don Murray--drums; Produced by the Crossfires; Engineered by Chuck Britz; Recorded at United Western Studios; From the Crossfires' LP "Out Of Control."

### 3. I GET OUT OF BREATH--The Turtles

Howard Kaylan--vocals, Mark Volman--vocals, tambourine, Al Nichol--guitar, vocals, Jim Tucker--rhythm guitar, Chuck Portz--bass, Don Murray--drums; Produced and Engineered by Bones Howe; Recorded at United Western Studios; From the "Wooden Head" LP.

### 4. OUTSIDE CHANCE--The Turtles

Howard Kaylan--vocals, Mark Volman--vocals, Al Nichol--guitar, vocals, Jim Tucker--guitar, Chuck Portz--bass, John Barbata--drums, Larry Knetchtel--piano; Produced and Engineered by Bones Howe; Recorded at United Western Studios; From the White Whale single 234.

### 5. GRIM REAPER OF LOVE--The Turtles

Howard Kaylan--vocals, Mark Volman--vocals, tambourine, Al Nichol--guitar, vocals, Jim Tucker--guitar, Chuck Portz--bass, Don Murray--drums; Produced and Engineered by Bones Howe; Recorded at United Western Studios; From the White Whale single 231.

### 6. BATTLE OF THE BANDS ALBUM COMMERCIAL--performed by The "Real" Don Steele

### 7. LADY-O--The Turtles

Howard Kaylan--vocals, Mark Volman--vocals, Judy Sill--guitars; Strings Arranged by Bob Harris; Produced by Jim Pons, John Beck and Bob Harris; Engineered by Henry Lewy; Recorded at A&M Studios; From the White Whale single 334.

### 8. IT AIN'T ME BABE/YOU BABY/SHE'D RATHER BE WITH ME/ELENORE MEDLEY--The Turtles

Howard Kaylan--vocals, Mark Volman--vocals, Al Nichol--guitar, vocals, Jim Pons--bass, John Seiter--drums; Recorded live on the Miss Teen U.S.A. Beauty Contest TV show, 1969.

## CHAPTER TWO

### 1. HAPPY TOGETHER (LIVE)--The Turtles

Howard Kaylan--vocals, Mark Volman--vocals, Al Nichol--guitar, vocals, Jim Tucker--guitar, Jim Pons--bass, vocals, John Barbata--drums. Recorded Live in London for the BBC's radio program, "Saturday Club," in 1967. Released by arrangement with BBC Records.

### 2. GOODBYE SURPRISE--The Turtles

Howard Kaylan--vocals, Mark Volman--vocals, Al Nichol--guitars, Jim Pons--bass, John Seiter--drums, Jerry Yester--organ, piano; Produced by Jerry Yester; Engineered by Barry Keane; Recorded at Sunwest Recorders; Previously Unreleased.

### 3. THERE YOU SIT LONELY--The Turtles

Howard Kaylan--vocals, Mark Volman--vocals, harmonium, Al Nichol--guitar, Jim Pons--bass, John Seiter--drums, Jerry Yester--piano, string arrangements; Produced by Jerry Yester; Engineered by Barry Keane; Recorded at Sunwest Recorders; From the "Happy Together Again" LP.

### 4. WE AIN'T GONNA PARTY NO MORE--The Turtles

Howard Kaylan--vocals, Mark Volman--vocals, guitar, Al Nichol--guitar, vocals, Jim Pons--bass, vocals, John Seiter--drums, vocals, Jerry Yester--piano, string arrangements; Produced by Jerry Yester; Engineered by Barry Keane; Recorded at Sunwest Recorders; From the White Whale single 341.

### 5. THE FLO & EDDIE THEME--Flo & Eddie

### 6. FEEL OLDER NOW--Flo & Eddie

### 7. NIKKI HOI--Flo & Eddie

### 8. I'VE BEEN BORN AGAIN--Flo & Eddie

Howard Kaylan--vocals, Mark Volman--vocals, guitar, Gary Rowles--guitar, Don Preston--keyboards, Jim Pons--bass, Aynsley Dunbar--drums; Barry Keane narrator on "Nikki Hoi"; Produced by Flo & Eddie; Engineered by Barry Keane; Recorded at Ike Turner's Bolic Sound; From the "Phlorescent Leech & Eddie" LP.

## CHAPTER THREE

### Flo & Eddie

### 1. BEST PART OF BREAKING UP

### 2. ANOTHER POP STAR'S LIFE

### 3. JUST ANOTHER TOWN

### 4. AFTERGLOW

### 5. YOU'RE A LADY

### 6. MARMENDY MILL

Howard Kaylan--vocals, Mark Volman--vocals, guitar, Gary Rowles--guitars, John Herron--keyboards, Jim Pons--bass, vocals (on "Breaking Up"), Aynsley Dunbar--drums; Additional Musicians: Bob Ezrin--piano on "Afterglow" and "Marmendy Mill," Steve Hunter--lead guitar on "Afterglow," "Marmendy Mill" and "Popstar," John Sebastian--vocals on "Breaking Up," "Stevie's guy"--trumpet on "You're A Lady" (courtesy of Wonderlove), Alan MacMillen--string arrangements; Produced by Bob Ezrin; Engineered by Shelly Yakus and Jack Douglas; Recorded at Sunset Sound, Paramount, The Record Plant in Los Angeles and in New York City; From the "Flo & Eddie" LP.

## CHAPTER FOUR

### Flo & Eddie

### 1. ILLEGAL, IMMORAL AND FATTENING

### 2. REBECCA

### 3. LET ME MAKE LOVE TO YOU

### 4. MAMA, OPEN UP

### 5. KEEP IT WARM

### 6. MOVING TARGETS

Howard Kaylan--vocals, Mark Volman--vocals, guitars, Phil Reed--guitars, Andy Cahan--piano, Erik Scott--bass, Craig Krampf--drums; Nick De Caro--string arrangements; Ian Underwood--sax on "Moving Targets"; Track Three Only: Howard Kaylan--vocals, Mark Volman--vocals, guitar, Danny Kootchmer--guitar, Ian Underwood--keyboards, Lee Sklar--bass, Aynsley Dunbar--drums. Tracks 1-3 Produced by Joe Wissert; Engineered by Tom Perry, Alex Kastenegras, John Fiore; Recorded at Haji Sound, Sound Labs; From the "Illegal, Immoral and Fattening" LP. Tracks 4-6 Produced by Ron Nevison, Flo & Eddie, Skip Taylor; Engineered by Ron Nevison; Recorded at The Record Plant, Sausalito and Los Angeles; From the "Moving Targets" LP.



# CREDITS

## CHAPTER FIVE

"THE FLO & EDDIE RADIO SHOW," featuring:

### 1. FLO & EDDIE BY THE FIRESIDE RADIO THEME

Howard Kaylan--vocals, Mark Volman--vocals, guitars, Shadoe Stevens--vocals, engineer; Produced by Flo & Eddie; Recorded at KROQ's production room.

### 2. THE BIG SHOWDOWN

Howard Kaylan--vocals, Mark Volman--vocals, guitar, Billy Steele--guitar, Andy Cahan--keyboards, Erik Scott--bass, Craig Krampf--drums, bells; Produced by Flo & Eddie; Engineered by Howard Wolen; Recorded at Studio Sound Recorders; From the "Texas Detour" movie.

### 3. THIS COULD BE THE DAY

Howard Kaylan--vocals, Mark Volman--vocals, guitar, Gary Rowles--guitar, John Herron--piano, Bruce Robb--organ, Jim Pons--bass, Aynsley Dunbar--drums; Produced by Flo & Eddie; Engineered by Dee Robb; Recorded at Cherokee; From "The Dirty Duck" movie.

### 4. (YOU'RE NOTHING BUT A) GOOD DUCK

Howard Kaylan--vocals, Mark Volman--vocals, guitars, Andy Cahan--keyboards, Jim Pons--bass, Craig Krampf--drums, Joe Robb--sax, Tommy LaTondre--trumpet, Tim Weisberg--flute, Lynn Blessing--vibes; Produced by Flo & Eddie; Engineered by Dee Robb; Recorded at Cherokee; From "The Dirty Duck" movie.

### 5. MEDLEY # 1

Shadow Dancing--Kaylan, Volman, John Hoier--bass, Albert Wing--sax.  
The Butchers Are Back--Kaylan, Volman, Pons; From the "Legendary Rhythm Butchers Sampler."

Strawberry Shortcake Theme--Kaylan, Volman, Cahan, Steele, Scott, Krampf. Mystic Martha - same as "Good Duck," with Don Preston--synthesizer.

### 6. THE FLO & EDDIE SHOW

Marc Bolan--vocals, guitar, Howard Kaylan--vocals, Mark Volman--vocals; Produced by Flo & Eddie; Engineered by Shadoe Stevens; Recorded at Big Bucks/KMET.

## CHAPTER SIX

"THE FLO & EDDIE RADIO SHOW," featuring:

### 2. GETAWAY (BACK TO L.A.)

Same credits as "The Big Showdown."

### 3. LIVIN' IN THE JUNGLE

Howard Kaylan--vocals, Mark Volman--vocals, guitar, Jim Pons--bass, Bruce Robb--piano, Craig Krampf--drums, Preston "Mr. Bongo" Epps--percussion, Joe Robb--sax, Tommy LaTondre--trumpet; Produced by Flo & Eddie; Engineered by Dee Robb; Recorded at Cherokee; From "The Dirty Duck" movie.

### 4. YOUTH IN ASIA

Howard Kaylan--vocals, Mark Volman--vocals, Phil Reed--guitar, Andy Cahan--piano, Erik Scott--bass, Craig Krampf--drums, Tim Weisberg--flute, Lynn Blessing--vibes; Produced by Joe Wissert; Engineered by Alex Kastenegras; Recorded at Haji.

### 5. MEDLEY # 2

Show Me the Way to Go Ohm--Kaylan, Volman; From the "Checkpoint Charlie" EP.  
Champagne--same as "The Big Showdown."  
Buzzsaw--From the Turtles "Battle of the Bands" LP.

All tracks, sides five and six, previously unreleased on record except where noted.

COMPILATION:	Howard Kaylan, Mark Volman, Harold Bronson
CONCEPT/ANNOTATION:	Harold Bronson
ASSEMBLED AT:	Sunswept Studios with John Hoier
MASTERING:	Stephen Marcussen, Precision Lacquer
ALBUM DESIGN:	Art D. Rekshun
FRONT COVER PHOTOS:	Henry Diltz, Richard Creamer, Pacific Eye & Ear



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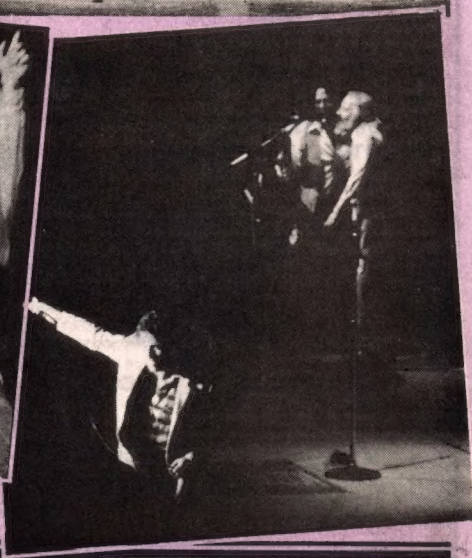
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THE HISTORY OF FLO & EDDIE AND THE TURTLES

A three-record set

RNTA 1998





CLOCKWISE: STARTING AT UPPER LEFT:

- The Turtles performing "Elenore" for TV • With John Belushi
- As Members of Frank Zappa's Mothers of Invention • With Bruce Springsteen, singing "Hungry Heart" • With Alice Cooper and Keith Moon.